



Into the Lantern, a one-of-a-kind, immersive exhibit, opened in June 2017.

See page 3 for details.

A Glance Astern



by Chris Hall,
Curator of Exhibits

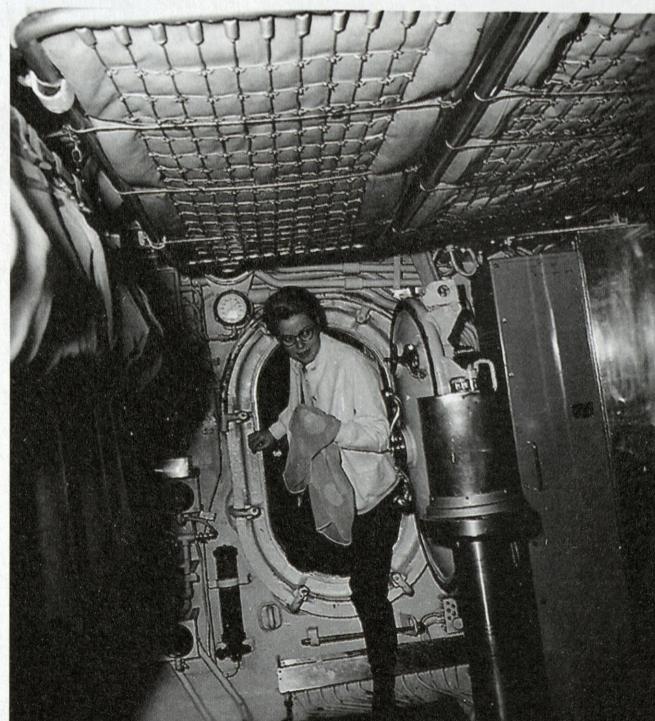
On October 20, Chris Hall will retire as curator of exhibits, a position he has held since 2008, though his history at the museum extends way before then. Chris served as registrar from 2001 to 2008, and was one of the original Apprenticeship apprentices. Best wishes, Chris!

When asked which exhibit has become 'my favorite' of the 50-plus presentations that have emerged since 2008 during my run as Curator of Exhibits, I am forced to dissemble, as would any parent when asked which child is the favorite. Like most human offspring, every exhibit has had both memorable aspects and also bits less well noticed or even worth noticing.

Let us re-visit some of the exhibit highlights that I can recall, in no particular order:

Most valuable object on display: the Cape Elizabeth/Two Lights 2nd Order Fresnel lens now on display in our new *Into the Lantern* gallery. Like all objects from our military heritage, in this case the U.S. Coast Guard, it is technically on long-term loan to Maine Maritime Museum; we are required to carry insurance coverage on the lens of \$750,000.

Quirkiest but unexpectedly fun part of an exhibit: the 64-square foot model of a future wind-power/ turbine staging/assembly port, all created in Lego. A loan from the Advanced Structures & Composites Center at the University of Maine, it required several PhD's from UMO to assemble in Sewall Hall, and proved to be a big draw for the under-12 demographic of our audience. *Aloft! Topsails to Turbines* (Summer/Fall 2011)



Best story ever heard: "The day Princess Grace of Monaco visited my submarine," as told by Walt Cantrell, MMM trustee and retired admiral, USN. Published in Rhumb Line 65, Spring 2011. *Cold Waters, Cold War: the 20th Century Navy in Maine* (Spring/Summer 2011)



Most valuable artifact unexpectedly acquired for display based on a lucky tip: officer's mess sterling silver tableware from the cruiser USS *Portland* (CA-33). Valued at \$27,000, this group of several pieces presented to the visiting ship in 1934 from the citizens of Portland had been forgotten in a dusty display cabinet in the far end of a vacant office space used for police training on one of the piers in Portland harbor. I received a tip from an informant who wished to remain anonymous. The silver now resides in our collection storage, on permanent loan from the U.S. Navy. *Port of Portland: A Ship-Shaped History* (Winter/Spring 2011-2012)

Most difficult object to display: a 16 foot long, 4 foot wide model of the engine room of USS *Sims* (DD-409). Stored in the basement within a plywood crate and too large for the elevator, the model had to exit the building through two sets of doors and up a flight of stairs, and then be brought back inside through another set of doors at the rear loading dock. When last moved it required about six volunteers, three staff, a pickup with a 16 foot flatbed trailer, our John Deer tractor and our old 6 ton mobile crane. In addition, once installed, a Plexiglas surround was required to keep visitors from touching it. When we finally moved it back into storage, I vowed it would never be seen again. *Heavy Metal: the Revolution Evolution in Marine Propulsion* (Summer/Fall 2010)

See *A Glance Astern* page 4

Upcoming Exhibits



Pull Together: Maritime Maine in the 1914-1918 Great War

On view through October 7, 2017 through May 6, 2018
John G. Morse Jr. Gallery

Sponsored by:

GENERAL DYNAMICS
Bath Iron Works

The Edgard and Geraldine Feder Foundation
Walter and Elizabeth Cantrell

Shipshape: Decoration and Advertising in the Merchant Fleet

On view October 28, 2017 to February 25, 2018
Marjorie W. Kramer Gallery

From the Chart Table



Rhumb Line

A line on the earth's surface which intersects all meridians and parallels of latitude at the same angle. A line of constant course is a rhumb line.

Mission Statement

Maine Maritime Museum celebrates Maine's maritime heritage and culture in order to educate the community and a world-wide audience about the important role of Maine in regional and global maritime activities. The Museum accomplishes its stewardship through: discriminate collection, preservation and dissemination of historic materials and information, engaging educational programs, relevant and compelling exhibitions, and a unique historic shipyard, all connecting the past to contemporary and future issues.

Vision Statement

Maine Maritime Museum offers unique experiences through unsurpassed collections, well-maintained historic buildings, compelling exhibits, and outstanding educational programming and services. The institution is financially sound and forward focused; new technologies and viewpoints are embraced in a timely manner. Visitors, members, volunteers, and staff are enriched by their involvement with the Museum; the Museum's vitality infuses the regional and national cultures and economies. The Museum is a world-class museum attracting a global audience to Maine's rich maritime heritage and culture.

Farewell to a Renaissance Man

Leonardo da Vinci is considered the first "Renaissance Man," someone talented in a wide array of subject fields. He was a painter, a sculptor, a scientist, architect, engineer, a military strategist, and more. There is such a long list of skills attributed to him that it's hard to imagine anyone having such a wide range of talents. Yet we have had a true Renaissance man quietly working wonders here at MMM for 16 years. As his tenure draws to a close, I want to share with you some little known facts about Curator of Exhibits, Chris Hall, that have made him such a valued member of our staff.

Certainly Chris Hall knows his Maine maritime history, that's a given. He was among the earliest Apprentice Shop disciples and has built and sailed his own boat for decades. Admirable qualities, sure, but lots of people around these parts can make that claim. He also plays the bagpipes and the fiddle well enough to perform publicly (as he has done for some past MMM events). He's a painter – and a good one. The scenic background for the tugboat pilot house exhibit is Chris's work and two Chris Hall original oil paintings are hanging in my own house. He's an actor. He's a great writer (as those of you who are regular readers of *Rhumb Line* know). He's a great cook. He cleared the trees on his property and built his own beautiful house with the lumber. Chris Hall knows how to work a forge. He knows how to lift,

move, assemble, deconstruct, or build most anything. This is only a start and his wildly divergent skill set has made him a fantastic exhibit designer, researcher, writer, and builder.

The one additional quality I want to recognize about Chris that has made his exhibits especially stand out is his curiosity. The curatorial "voice" he has brought to our exhibits has been noticed and commented on by many museum experts over the years. As much as Chris really does know about everything, he never pretends to actually know everything. He invites us to learn about this interesting topic he's been exploring...whether that's maritime-influenced tattoos, or the War of 1812, or anything in between. While many of these exhibits were temporary and have come and gone over the years, these permanent exhibits will remain as a testament to Chris's brilliance: The *Kenneth D. Kramer Blacksmith Shop* exhibit, the *Lobstering and the Maine Coast* exhibit and the new *Into the Lantern* exhibit. Each one is uniquely an expression of his interests, expertise, and talents. Chris Hall may be retiring, but his impact will live on in these transformative projects.

Amy Lent
Executive Director

Anne Witty Takes the Curatorial Helm



If you've visited the museum library in the last few months, chances are you've already met the museum's Chief Curator Anne Witty! Anne assumed her new role last spring following Nathan Lipfert's retirement. Anne brings to the museum a deep understanding of maritime culture

and extensive experience in all aspects of museum management. Since 2004, she served as assistant curator of the Peary-MacMillan Museum at Bowdoin College. She has prior experience at Mystic Seaport, Columbia River Maritime Museum, and Winterthur Museum, and has held consulting positions, fellowships, and internships at museums across the U.S. and Europe.

Introducing Elizabeth Catherine Timm!

On July 26 Volunteer Coordinator Sarah Timm and Curator of Exhibits Chris Timm welcomed Elizabeth Catherine Timm to the world! The proud parents report that Elizabeth is already showing an interest in maritime culture. Congratulations, Sarah and Chris!



Museum News

Into the Lantern Opens!

On Saturday, June 17, hundreds of visitors joined us to celebrate the public opening of the museum's newest permanent exhibit *Into the Lantern: A Lighthouse Experience*, and interactive display featuring the Fresnel lens from the east tower at Two Lights. The grand opening event provided museum-goers with the first opportunity to explore the immersive new exhibit. A variety of local lighthouse organizations joined in on the fun, which included lighthouse-themed games, crafts, and cruises. On the previous evening, an exhibit preview event was held at the museum to honor the donors whose support made *Into the Lantern* possible.

"The re-created majesty of Cape Elizabeth's lantern is literally stunning. This one-of-a-kind experience will astound the visitor with its exquisite beauty, detail and ability to transport admirers back in time... *Into the Lantern* is a must-see!"

—Bob Trapani, Executive Director,
American Lighthouse Foundation



Younger visitors enjoyed lots of lighthouse and maritime-themed fun during the grand opening celebration.



Curator of Exhibits Chris Hall (center) chats with Rich Lee and Luke Winne, who helped build the scale replica of the lantern room at Two Lights.



Visitors answer the phone in the lightkeeper's house; one of many interactive—and entertaining—features in the exhibit.

Around the Museum



Happy campers race across the shipyard during one of four sessions of Kennebec Explorers Day Camp held over the summer.



Visitors enjoy a bird's eye view of the *Mary E* restoration from the viewing platform.



The inaugural class of Discovery Boatbuilders from West Bath School prepares to launch two skiffs the students built over the school year. Starting this fall we are excited to have three schools participating in the year-long program: West Bath, South Bristol School, and Woolwich Central School.

A Glance Astern (continued from page 1)

Largest display (inside): floorboards saved from Bath shipyard worker's house inscribed with lofting lines of an unknown vessel. *Eye Sweet & Fair: Naval Architecture, Lofting and Modeling* (Summer/Fall 2014).

Fastest moving objects displayed: a toss-up – the Monotype XV-class iceboat, the Mark 48 torpedo, or the P-3 Orion anti-submarine aircraft (model only).



Coolest visual illusion: USCG Jayhawk helicopter hovering overhead lowering a suspended rescue basket. The graphic of the belly of the helo was 25 feet long, suspended horizontally from the Morse Gallery ceiling. *Beyond the Breakers: Lighthouses, Lifesaving, and the U.S. Coast Guard* (Summer 2013).

Most troublesome display object: leaky life raft in *Beyond the Breakers: Lighthouses, Lifesaving, and the U.S. Coast Guard* (Summer 2013) that required re-inflating every Friday.

Most sonorous: Doubling Point fog bell, acquired from the USCG Academy in New London. (On the front entry steps. Who has the nerve to keep ringing that bell?)

Grungiest, coldest, most discouraging exhibit work: lying prone in late April, 2015 on semi-frozen mud under the various lobster boats in the old version of *Lobstering & the Maine Coast*, chipping and clawing, trying to excavate their semi-rotten cradles for rebuilding.

Oldest, dateable artifact on display: foremast fragment of the 'Wiscasset'

schooner Luther Little, launched in 1916 – a 15 foot long 24" diameter piece of Douglas fir, cut for the schooner's rig maybe a year or two before 1916, that showed about 260 annual rings as counted during the installation of the fragment in the *Kenneth D. Kramer Blacksmith Shop* exhibit. Doing the math, the youngest rings of the tree were growing ca.1650.

Most striking display object: (there are many that come to mind) – a spokeshave exquisitely fashioned to look like a stingray by Ray Larsen (*Out of the Fire: a Toolsmith's Art* – Summer 2015); a giant (4-foot diameter, with a 90-foot tail) Monkey's Fist knot by Christy Georg (*Cross Currents: Visual Art Distilled from the Maritime World* – Winter 2010-2011); full size lobster buoys blown in glass by Ben Coombs (*The Sea Within Us: Iconically Maritime in Fashion and Design* – Winter/Spring 2009).

Most gripping moment of horror: enormous black oil slick discovered trickling down the incline of the Mill basement that had been slowly seeping out all night from the jarred crankcase of a 3-71 marine diesel. (Only a faint stain in the concrete can still be seen.) *Heavy Metal: the Revolution Evolution in Marine Propulsion* (Summer/Fall 2010)

Most unusual installation situation: affixing pipes to ledge below high water mark, to project a soundtrack of singing toward the shore from speakers surrounded by water. *Songs of Safe Passage: Many Thousand Miles Behind Us, Many Thousand Miles Before* (Summer 2016).

Most important exhibit work rarely seen by anyone: the steel girder columns in the basement keeping the multi-ton triple expansion steam engine in Sewall Hall from dropping through the floor.



Largest display (outside): The groundfish trawl and the herring purse seine nets that were suspended from utility poles set up in the shipyard. *Net Worth: the Rise and Fall of Maine's Fin Fisheries* (Summer/Fall 2009)

Skills learned from scratch: Duplicating a crown molding for the Donnell House living room using plaster poured into a silicone mold of a fragment found in the attic. Lacing a flat drive belt together at just the right length to power the large power hammer in the Blacksmith Shop, loose enough to slip when idling, but tight enough to activate it. Jacking up a leaning clipper ship bow fragment to plumb without creating more fragments. Rigging a radio antenna wire along the museum roofs and having it survive the winter gales. Removing an osprey tangled in the purse seine. Removing a kid caught in the trawl net (Read the sign: "No Kids in Net"!).

From the Curator

“A Mite Thick:” Musings on Objects (and More Fog)



by Anne Witty,
Chief Curator

Sailing the coast of Maine can be a feast for the senses. Yet the summer just past brought spells of fog so dense that even nearby land was invisible from our shallow-draft sailboat... as were buoys, ledges, and other boats. Crossing the Gulf of Maine and its broad bays, navigating alongshore, heading steadily Downeast despite light winds, was an experience that lingers in memory as a cloudy impression. Some days it was “a mite thick,” but others brought a “thick o’ fog” – or even, as the schooner-men used to declare, “a thick dungeon o’ fog.”

Fog that obscured all landmarks. Days when the swell coming in from the ocean pushed us more than the wind, and days when we waited patiently for the tidal current to shift. Listening intently for the next bell buoy, for the proximity of a nearby lobster boat circling to pick up traps. Signaling our own presence with bell and horn.

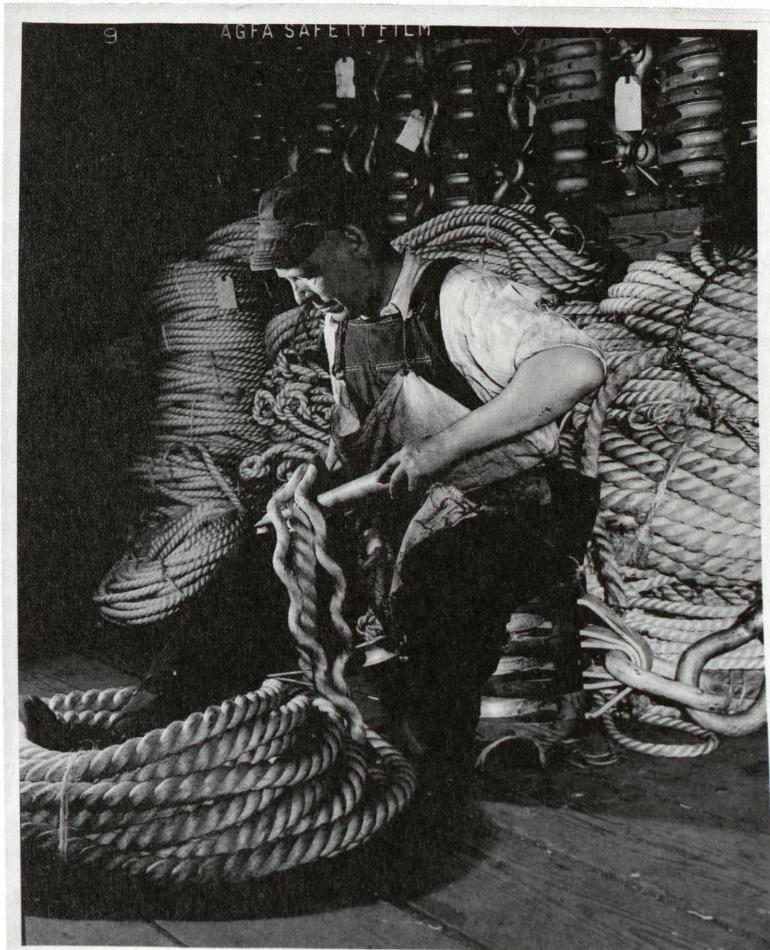
With no landmarks in sight, there was a weird sense of making no progress in our voyage. The days ended as they began: at anchor in a sheltered cove or harbor, but enjoying none of the distinctive coastal views that characterize the Sheepscot River, or Muscongus Bay with its puffin rocks and wooded islands, or the expanses of Penobscot Bay, or Merchants Row with its abrupt islands and old granite quarries. We could have sailed a mile, or twenty.

Fog, dirty weather, or clear, I thoroughly enjoy poking along Maine’s coast. And, as I spent those July days peering around for visual evidence of our whereabouts, I found myself musing that collecting maritime objects and documents to represent the past can be somewhat like sailing through the fog. When the coast, with all of its distinguishing characteristics, is simply obscured, things “loom up” unexpectedly. When the coast clears, sometimes the landmark seems closer than it is, or more significant. So it is with the materials of history.

The American past was richly endowed with objects for daily use, yet comparatively few things survive for longer than a few decades. At any time in the past, people wore clothing and used tools, sailed vessels and rowed boats, hitched their horses to carts and wound up their Victrolas in densely-furnished parlors, or played a hand-me-down fiddle in a modest kitchen. Their lives were full and lived in color. It’s likely that they used items and created thousands of documents that we will never even know about, now completely vanished from the material record.

Relatively few objects and documents survive to be added to museum collections or treasured as family heirlooms. The items that do come down to us are the “landmark” objects. When created they may have been either everyday or special, but today the single fact of their survival makes them extraordinary. The schooner *Mary E* is one such survivor, built for fishing in 1906 and working for over 110 years through several careers. According to the statistics, there were almost 900 schooners of varying sizes built along the Kennebec River at Bath and West Bath alone. For decades the *Mary E* was an ordinary schooner working along New England’s coast. Yet today she is the last one left to tell the tale of the small schooners that were the bread-and-butter of Kennebec shipbuilders.

Like the “everyday” schooners, the vast majority of objects used by our fore-



Everyday objects disappear quickly. In this image from the early 1940s, a worker uses a large fid to separate rope strands in preparation for splicing. What has become of the fid – or the stool he sat on, or the hat, overalls, and protective canvas apron he wore? South Portland Shipyard Society Collection, gift of Ed Langlois.

bears have vanished. They were used past the point of repair, broken, discarded or simply neglected until they disappeared. Left for posterity are the special items: furniture that was well-built and stylish enough to pass down through generations (and eventually to become collectible), the small heirlooms or remembrances of an ancestor, well-built houses that are still habitable by modern families.

For some objects, rarity translates into market value: a trend visible in the yearly arrival of late-summer auction catalogues serving the collectors of Americana and art. It’s a pleasant task to page through them in search of bits and pieces of Maine’s maritime past: half-models, ship portraits, artifacts like a water bucket used aboard ship, the old documents that we study as primary sources for our history. But what we see in the auction catalogues are the precious bits of the past. Ship portraits and models appear more often than a sailor’s threadbare jacket or worn-out sea bag – just as high-style Chippendale or Queen Anne chairs are offered for sale more often than a simple chair that’s hosted generations of kitchen musicians.

If we take the auctioneers’ selection of “Americana” as wholly representative of the past, we may forget that for every high-end object that survives there were hundreds of everyday pieces that formed the stuff of everyday life. Things are created, they are used, and a very few are kept to be passed down through generations until they enter the marketplace or are donated to a museum (or, too often, approach the scrap heap). When you think about the millions of objects that people use in their lives, it’s a miracle that any of them survive to enter museum collections.

As a curator, I examine and evaluate countless objects. It can be hard to know exactly what something means, beyond identifying what it is. Sometimes a piece is tagged as “typical” because it has lost its link to specific people or places. Research is not always revealing. But without continual looking, browsing, and scanning the auctions and collections, maritime artifacts – whether typical or rare – can disappear over the horizon for good.

My foggy summer voyage also caused me to reflect on the traditional skills of Maine mariners then and now. The fog, changeable weather, and forces of the ocean remind us always that we venture forth into an alien environment. These days sailors can rely upon modern charts, navigational markers, radar devices and reflectors, Loran and GPS – not to mention accurate long-range weather forecasts and detailed tide charts. All of these make it possible for recreational sailors to sail through the fog rather than waiting it out, and to participate in a realm that once belonged to professional mariners. Likewise, a maritime museum can guide visitors through what is an increasingly unfamiliar realm to many people: a past when seafaring and shipbuilding and the web of activities around shipping were significant activities of Maine’s coast.



Giving to Maine Maritime Museum

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4/20/2017 – 8/2/2017

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In honor of Elizabeth Catherine Timm

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CGAs and CRUTs: Planned Gifts That Provide Donors with a Stream of Income



by **Peggy Schick**,
Director of Development

There are a number of ways you can make a planned gift to the museum. One straightforward option is through a bequest or designation, where you specify in your will or trust, or designate in your life insurance policy or retirement fund, a set dollar amount or a certain percentage of your overall estate to be given to the museum.

However, many donors have found that a **Charitable Gift Annuity (CGA)** or a **Charitable Remainder Unitrust (CRUT)** is a great way to generate an income tax deduction and achieve their charitable goals while retaining an income for themselves and security for their families.

A **CGA** is a contractual arrangement (not a legal trust) between the donor and the museum, whereby the donor transfers cash or assets (usually appreciated securities or funds earning low interest rates) to the museum in exchange for an income tax charitable deduction and a lifetime fixed stream of annual income. The age of the donor/s (usually a single donor or a married couple), the value of the gift, and the rate as recommended by the American Council on Gift Annuities are used to determine the annuity amount. A CGA can be easily set up

with Maine Maritime Museum for a minimum principal gift of \$10,000 and minimum donor age of 70.

A **CRUT** is similar to a CGA, but allows you or your beneficiaries to receive payments from the trust for life or a term of your choice. Through a CRUT you can convert cash, securities or property into an income stream. Typically, a CRUT with Maine Maritime Museum designated as the residuum beneficiary begins with a minimum principal gift of \$100,000. Funds may be added to a unitrust by subsequent gifts. The trust produces an annual income that is a percentage of the trust assets as valued every year. A CRUT is an irrevocable trust; however, you may change the charitable beneficiaries that will receive the trust remainder when the trust ends. The museum can send you a sample trust agreement to get you started.

If you are interested in learning more about creating a CGA or CRUT, please contact us. We would be happy to provide you with information about how each would work for you based on your circumstances. You should also consult your own tax advisor, and we are happy to speak with advisors as well.

Thank you for considering a planned gift as a very special way to preserve Maine's maritime history and traditions for future generations.

Welcome New Members

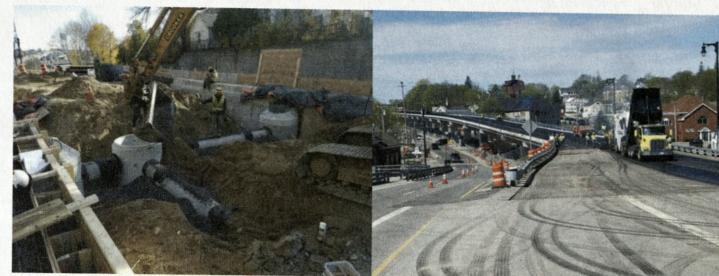
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Celebrating Our Business Partners and Sponsors

Featured Business Partner Crooker Construction

In early 2016 the Maine Department of Transportation advertised a bridge replacement in Bath, that would replace the well-used "Bath Viaduct." In March 2016, Crooker Construction of Topsham was informed by the general contractor on the project, Reed & Reed, that they had been selected as the earthwork and paving subcontractor for the project.



There were tight deadlines on the project as all drainage, a railroad crossing, a ramp widening, and maintenance shims needed to be accomplished prior to the bridge closure and detour through Bath on the frontage roads in early October. Reed & Reed needed to have the bridge back open to Route 1 traffic before May 25, 2017, which included drainage installation, approach reconstruction, milling, and paving. Upon completion of the bridge, the frontage

roads were to receive a mill and fill pavement treatment, new ADA compliant sidewalks, landscaping, and hardscaping before project completion. All in all, the project

included 1,300 linear feet of new viaduct roadway, 240 linear feet of new rail line underneath the viaduct, 1,200 linear feet of new sidewalks, and stormwater separation including 1,800 linear feet of pipe.

Challenges on the project included cramped spaces, heavy traffic, and hard, inconsistent ledge, which made installing drainage difficult while weaving through the aging infrastructure already in place. Crooker would like to thank Reed & Reed for the opportunity to complete this complex project, the Maine DOT for their diligence to help complete the project, and the City of Bath for their support and understanding through the construction process.

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Business names in **RED** indicate new Business Partners.

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Monhegan Boat Line
The Mooring Bed and Breakfast
Morton Real Estate
Mulberry House
The Music Man DJ Service
The Mustard Seed Bookstore
New England Tent and Awning
New Meadows Marina
Now You're Cooking
O'Hara Corporation
Plant's Seafood
Plimsoll Mark Capital
Portland Discovery Land and Sea Tours
Red Cloak Haunted History Tours
Red's Eats
Roger's Ace Hardware
Sarah's Cafe & Twin Schooner Pub
Schooner Eastwind
Seacoast Catering and Lobster Bakes
Seawicks Candle Company
Sebasco Harbor Resort
M.W. Sewall
Shelter Institute, Inc.
Simply Elegant Catering
Sitelines, PA
soggy dog designs photography
Solo Bistro
Soule Soule & Logan
Sparloft Arts
Spinney's Restaurant, Guest House & Cottages
Springer's Jewelers
Stone Cove Catering
Taste of Maine Restaurant
Theriault Marine Consulting, LLC
Topside Inn
Trillium Caterers
Verrill Dana LLP
Vigilant Capital Management, LLC

White Cedar Inn Bed and Breakfast

Wilbur's of Maine Chocolate Confections
Woodex Bearing Company, Inc.

Binnacle (\$100)

Our non-profit partners
The Apprenticeshop
Boothbay Harbor One Design Association
Bowdoin International Music Festival
Bowdoinham Historical Society
The Carpenter's Boat Shop
Casco Bay Council Navy League
Cathance River Education Alliance
Chewonki Foundation
Downeast Ship Modelers Guild
Elmhurst, Inc.
Frances Perkins Center
Friends of Merrymeeting Bay
Friends of Seguin Island Light Station
Friends of Windjammer Days
Gulf of Maine Research Institute
Historic New England
Holbrook Community Foundation
Hyde Schools
Kennebec Estuary Land Trust
Main Street Bath
Maine Antique Dealers Association
Maine Built Boats, Inc.
Maine International Trade Center
Maine Island Trail Association
Maine Maritime Academy
Maine State Aquarium
Maine State Music Theatre
Maine's First Ship
Maritime Funding Association of Maine
The Mars & Neptune Trust
Osher Map Library
Owls Head Transportation Museum
Penobscot Marine Museum
Portland Public Library
Sagadahoc Preservation, Inc.
Seacoast Science Center
Spectrum Generations
Squirrel Point Light
Wiscasset, Waterville & Farmington
Railway Museum
Bath Area Family YMCA

2017 Mariners Award

On August 24 the museum honored Maine Boatbuilders with the 12th annual Mariners Award, given to an individual or organization that has made extraordinary contributions to Maine's maritime heritage and significantly impacted the state's culture and economy. The award was presented to industry association Maine Built Boats on behalf of all of the state's boatbuilders. Jon Johansen, president of Maine Built Boats, accepted the award.

Around 150 guests, including community members, museum supporters, and boatbuilders, attended the celebration. Prior to dinner, a panel of Maine Boatbuilders participated in a "gam," sharing stories and answering questions about the industry. Live and silent auctions raised more than \$45,000 to support the museum's traditional skills programs, including Discovery Boatbuilding.

"We present this award to highlight how important our maritime culture is to the state of Maine – and how this heritage has national significance. The state's boatbuilding industry is strong, and Maine-built boats are recognized for their quality all around the world, because of the collective efforts of boatbuilders, and also the yard owners, the suppliers, and all the related trades necessary to the industry," said Amy Lent, the museum's executive director.

Previous Mariners Award recipients include Eimskip USA, William Haggett, the National Maritime Historical Society, and the employees of Bath Iron Works.



The museum welcomed dozens of the state's great boatbuilders to celebrate the award.



More than 150 guests attended the 12th annual Mariners Award celebration.



Jon Johansen, President of Maine Built Boats, accepts the award from the museum's Executive Director Amy Lent.



Kurt Spiridakis, Director of Watercraft and Traditional Skills, with Sarah Gray, Discovery Boatbuilding graduate, and her father Spencer.



Boatbuilders Stewart Workman (SW Boatworks), Peter Kass (John's Bay Boat Company), and Drew Lyman (Lyman-Morse Boatbuilding) served as panelists in a Boatbuilders "gam."

**MARINERS
AWARD**

Mariners Award would not be possible without the support of our generous sponsors, including lead sponsor Hamilton Marine.

Boatshop Update

Craftsmen in the Shipyard



by **Kurt Spiridakis**,
Director of Watercraft and Traditional Skills

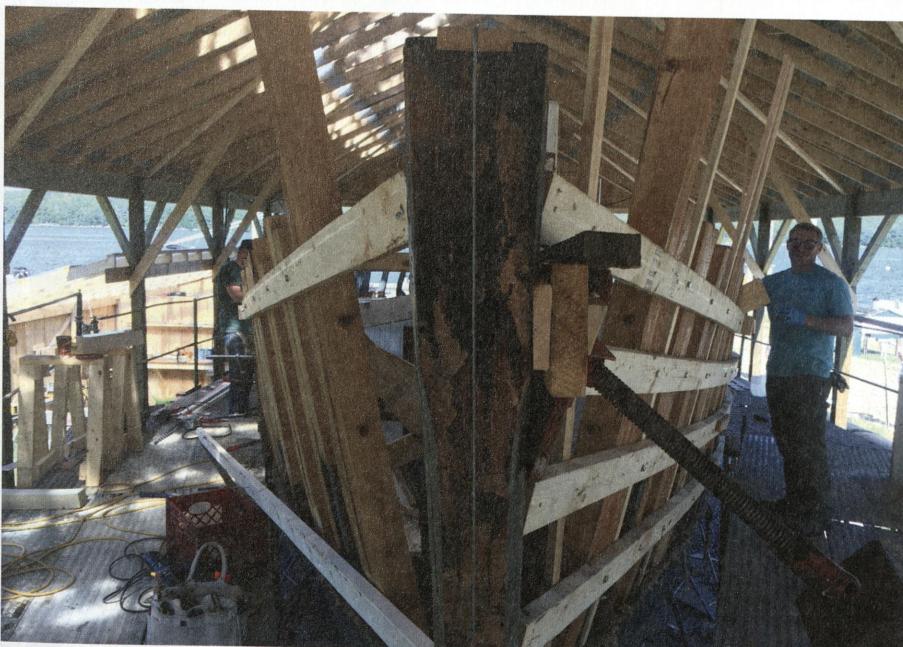


Volunteer Richard Spear with his newly installed carvings.

In July Richard Spear completed the hand-carved decorations for the stern of the Pirate Playship. This two-year project features five-foot-tall reliefs of pirates in three-inch pine plank, as well as smaller representations of sailing ships, sea monsters, and surrounding windows painted on plywood. Richard writes:

"While highly fanciful, these pirates actually introduce the ship-carver's craft as practiced in the 17th and 18th centuries—a time when such romantic notions of sea-going had not yet been superseded by more practical concerns. The designs are unique, details being developed from a rough sketch as the carving of each section proceeded. The bright paint colors seen in the photographs are, of course, modern and more nearly resemble those of circus wagons and carousels, than those available in earlier times."

Mary E shipwrights have been hard at work, and have completed demolition. Her entire deck, top timbers, and most planking above the waterline were removed.



Mary E's stern, now on center.

In order to bring her lines back to their initial sweet curves, the shipwrights recommended the transom be raised about a foot and the aft 15 feet re-framed to match her new shape. This required making a new horn timber, tail feathers, and stern knee. Currently the transom is framed and awaiting planking.

While the stern was getting re-configured a team was busy at the bow. *Mary E*'s stem was listing to port about 2 1/2 inches. To fix this problem the shipwrights strung a metal centerline above the boat, and then used a jack fit onto a long timber, braced to the pavilion, to push the stem over to the centerline. Once the new planks are on, as well as the deck and deck framing, we are confident the stem will stay in place.

Also at the bow, almost all the upper futtocks (which are parts of the boats' frames) were rotten or not symmetrical with the other side, so these have been methodically replaced to fair the deck line port and starboard.

Head shipwright Andros Kypragoras has been driving all over New England in search of high quality lumber for planks, frames, and decking. Hundred-year-old white pine currently sits in the Boatshop awaiting its turn as the new deck. All other planking and framing lumber is either white oak or black locust from Connecticut and Massachusetts.



Once all the framing is completed, the next steps will be replacing the deck beams, planking the hull, and replacing the engine. We recently learned that local engine company Cummins Sales and Service of Portland has generously donated a factory-reconditioned engine to the project – thank you! Stay tuned!

Boatshop Workshops

Adirondack Chair Class

October 18 & 19, 5 to 8 pm

Members \$130; nonmembers \$162

Learn to build a comfortable and eye-catching Adirondack Chair using the same cedar the Boatshop uses to plank boats! Constructed with durable deck screws, these chairs will last a lifetime with minimal maintenance. No experience is necessary and patterns will be available to take home.

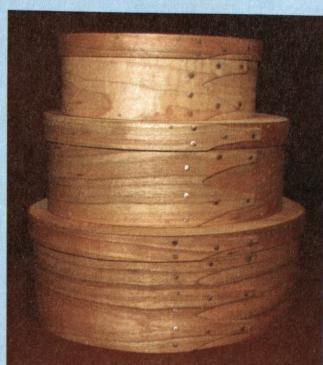


Shaker Box Making

December 6 & 7, 5 to 8 pm

Members \$75; nonmembers \$94

The Shakers are famous for their simple and elegant designs, and the shaker oval box is no exception. Copper nails dress up the swallowtail joints that hold the boxes together. Boatbuilding techniques such as clinch nailing and steam bending are employed, although no woodworking experience is necessary. Each participant builds three nesting oval boxes made from cherry and cedar.



Upcoming Events

Pints on the Pier

September 30, 5:30-8:30 pm

Members \$44; nonmembers \$55



Sample some of the state's best brews while enjoying live music from The Squid Jiggers! Sunset on the Kennebec River sets the scene for an awesome party on the pier. Guests can enjoy samples of some of Maine's finest hand-crafted beers from Boothbay Craft Brewery, Tavern & RV, Flight Deck Brewing, Funky Bow Brewery and Beer Company, Portersfield Cider, Rising Tide Brewing Company, Sheepscot Valley Brewing, and more. We'll have a variety of food options on-site, including Glidden Point Oyster Farms, Taco the Town, and Ottodog! Admission includes all beer and cider samples and one hotdog. This is a 21-plus event.

Fall Fun!

Behind the Scenes Tour of the Schooner Ernestina-Morrissey

Wednesday, October 4, 1-3 pm

Members \$20; nonmembers \$25

The *Ernestina-Morrissey*, *Ex. Effie M. Morrissey* is a National Historic Landmark vessel and the Official Vessel of the Commonwealth of Massachusetts. In the spring of 2015, the *Ernestina-Morrissey* was hauled out at the Boothbay Harbor Shipyard to begin a multiyear refit overseen by master shipwright Harold Burnham. The tour, at the shipyard, will include conversations with the shipwrights as well as a first-hand look at the tools and materials being used.

Bath Cemetery Tour: Famed Captains and Shipbuilders

Thursdays September 7 through October 26, 4-7 pm

Members \$24; nonmembers \$30; under age 12 \$12

Meet at the museum and ride the trolley to one of Bath's oldest and largest cemeteries for a guided tour with The Lady in the Red Cloak. Learn about the fascinating history of Bath's shipbuilding families and the adventurous lives of famous Bath sailors. We'll also examine the intricate and affecting symbolism of these amazingly crafted memorials.

Lighthouse Legends and Lore Cruise (3.5 hours)

Sundays September 10 through October 29, 2-5:30 pm

Members \$52; nonmembers \$65; \$42 6-12 years; under 6 \$5

Explore the legends and lore of Midcoast Maine's lighthouses including a shore landing at the historic Burnt Island Light. Your adventure will be guided by Red Cloak Haunted History Tours. Up to seven lighthouses can be seen, depending on weather and sea conditions, including



Doubling Point Light, Hendrick's Head, Seguin Island Light (*from afar*), Ram Island Light, and The Cuckolds. The visit to Burnt Island will include landing for an up-close look at the keeper's house and the majestic tower.

Holiday Events

Jolly Family Jamboree

December 9, 10 am to 3 pm

Adults \$10; children up to 12 \$6

Launch into the holiday SEA-son and bring the whole family to celebrate during our Jolly Family Jamboree with Captain Christmas! Explore the museum, snap a pic in front of the lobster trap tree, enjoy holiday crafts, activities, live music, and of course, a visit from Santa and his friend Captain Christmas. Frogtown Mountain Puppeteers will even be there with two special performances (10:30 am and 1 pm) featuring everyone's favorite holiday character, the Grinch!



Mixers & Merriment at the Museum

December 9, 7 pm

Members \$40; nonmembers \$50

Back for a second year, celebrate the season with a toast to Maine's incredible craft distilleries! Join us for this popular evening of festive fun, and sample specialty cocktails from Maine's artisan spirit makers. Tickets include samplings of unique elixirs featuring Maine ingredients, and guests will vote to crown the people's choice best cocktail of the night. A festive soundtrack will keep the holiday spirits high!

Lectures and Films

\$5 members; \$7 nonmembers

Lessons Learned from Preserving Maine's Lighthouses with Bob Trapani

October 18, 6:30 pm

Bounty & Her Captain with filmmaker Neil D. Novello

October 26, 6:30 pm

The Restoration of the Schooner Mary E with Andros Kypragoras

November 16, 6:30 pm

Bath Never Saw Such Times as These: The Housing Boom of WWI with Robin Haynes

November 30, 6:30 pm

Happy Anniversary, Hamilton Marine!

Wayne Hamilton started Hamilton Marine out of his garage in Searsport, Maine in 1977. As an avid boater, he saw a need on the waterfront for a diverse marine supply store. His instincts proved correct, and soon Hamilton Marine outgrew the garage. The store moved to a larger location on Route 1, and continued to grow. It expanded beyond those walls, and moved to an even bigger building in Searsport. There it became a Maine marine destination for local lobstermen and boaters of all kinds. Soon, Hamilton Marine grew beyond the borders of Searsport. Stores were added up and down the coast, in Portland, Rockland, Southwest Harbor, Jonesport and online. Today, Hamilton Marine is the one of the larger independent marine suppliers on the East Coast, serving the recreational, commercial and boatbuilding industries across the country. There is an online store, a 376-page catalog mailed to people in every state, and daily shipments of product sent to customers all over the world.



Volunteer News

Meet Lobfert!



by Sarah Timm,
Volunteer Coordinator

Maine Maritime Museum currently has 273 volunteers who together form a formidable team dedicated to making this a great museum. There is one individual, however, who stands out from the crowd. His crimson hue and bright eyes deliver delight to (almost) everyone he meets. Do not mistake his quiet demeanor for a lack of passion. Whether he's navigating the cold waters to return to the museum each summer or braving the hungry tourists, you can count on him to return as MMM's most recognizable ambassador.

I am proud to introduce Lobfert, MMM's most famous decapod as he makes his *Rhumb Line* debut. I have had the pleasure and privilege to work alongside this incredible crustacean at some of Maine's most popular festivals and events. Most recently we weathered a cold and rainy evening at Kennebunk's Launch! Maritime Festival. As I watched Lobfert tickle toddler's heads and dodge mischievous hands hoping to grab an unsuspecting lobster leg, I realized I didn't know Lobfert's story. I invite you to dive into his incredible tale and learn how Lobfert avoided lobster traps, met a mystery harbor seal, and made his way to MMM.

First, I want to thank you for all that you do for the museum. Tell us why you decided to volunteer at Maine Maritime Museum? – Sarah Timm

It is much more fun to be hugged by humans rather than eaten by them! But in all seriousness, I come from the Maine coast and I love getting people excited about our story. I know people find it strange to see a giant lobster walking down the street handing out brochures, but that look of surprise is always followed by a smile, in most cases. I've brought a few babies to tears; I admit I am not the most handsome of creatures. But if my bug eyes and unruly antennae can serve as a gateway for someone to learn about our great history, then that's a victory for me! - Lobfert

Well I must ask, what made you so dedicated to working with humans? I mean no offense, but these people will fly across the country to taste your lobster brethren!

Good question! I was caught in a lobster trap once, a long time ago. I was all alone enjoying some convenient snacks, when all of a sudden I was hoisted into the air into such a strange world. I watched as the crew worked seamlessly together. I wanted to learn more about what I was seeing! In the lobster world, it is every lobster for themselves. Teamwork is not in our vocabulary. Anyway, I was mesmerized as they hauled the trap up. I took in every detail. The captain was singing to some loud tune on the radio and the other guy was wearing all orange swaying with the waves. For some reason, he was really disappointed in seeing me. He held up a stick next to me, and a second later flung me back into the sea. As I was flipping through the air – quite the adrenaline rush, I will say – I got a glimpse of a sticker in the boat's window that said, Proud Supporter of Maine Maritime Museum. **Wait, lobsters can read?** Oh yes! We are smarter than we look!



Then what happened?

Well, that experience taught me that there was a much bigger world out there. It also gave me a bad case of claustrophobia – so I avoided all lobster traps since that day. I was determined to learn what this Maine

Maritime Museum was. I talked to any sea creature I could. No one had any clue what I was talking about. Until I ran into this harbor seal up in Rockport, he told me he often swims by the Maine Maritime Museum while vacationing in the Kennebec River. He had so many stories of his experiences interacting with humans. They would wave hello from the shore. There was even one human that let him sunbathe on his pier and tossed him leftover fish. Needless to say, my curiosity got the best of me. The seal told me directions to MMM and I started my journey as soon as I could. It took me a long time to crawl my way down to Bath, but I finally made it. I took a deep breath, crawled out of the river and into the museum. I learned so much about how lobsters and humans have had a long history. Did you know that the lobster traps might actually help grow the lobster population? I was also really interested in the sailors' tales of adventure in faraway places I had never heard of. Or the strange objects on display, which I had seen at the bottom of the ocean but I had never known what they were. That day, I signed up as a volunteer – much to the Volunteer Coordinator's surprise, I think. I couldn't wait to spread the word about these amazing stories to both land and sea creatures.

Who was this seal?

I'm not sure. I never did catch his name.

As many of us here at the museum know, you primarily help out with festivals and big museum events. You serve as one of our most effective ambassadors to the public. What do you do when you aren't working for the museum?

Well thank you! I usually head back out to sea. You know, every time I go to a festival, I have to hold my breath! I do a lot of reading. I check out books from the Patten Free Library to read in between festivals. **You have a library card?** Yea! Who doesn't? I also like looking for old Percy and Small shipwrecks in the area. The Cora F. Cressey is my favorite, I think of it as my home away from the museum. Did you know it used to serve as a lobster pound?

I didn't know that – watch out if lobster pots start showing up! What is one thing you would change about the museum?

I wish they would let me drive the Lobstermobile!

I will see what I can do! Well, your story is truly amazing. And I am so glad you found us! Thank you for everything that you do for the museum. I would like to clear the air and say I prefer crab rolls over lobster rolls any day.

Oh yes! They are best served with mayonnaise on a warmed bun.

Agreed!

Upcoming Events

Volunteer Wrap-Up
October 26, 1-3 pm

Volunteer Recognition
November 9, 12-3 pm

Certified Volunteers

Congratulations to the inaugural group of Certified MMM Volunteers. These volunteers went above and beyond their training requirements by completing six museum visitor experiences to enhance their knowledge of MMM and its programs. Thank you for all your hard work!

Greger Anderson	Mary Ellen Miller
Connie Barras	Stan Miller
Roger Barras	Steve O'Keefe
David Bellows	Skip Orem
Phil Blauvelt	Ralph Palmer
Sigrid Bott	Geoff Pope
Bev Brown	Nick Poulton
Bill Bushnell	Lynn Rider
Jan Cellana	Tom Ring
George Clary	Dwayne Robinson
Colleen Congdon	Wayne Robbins
John Cotton	John Ross
Ken Crocker	Richard Rotnem
Dave Crump	Michael Schlicht
Tom Fitch	Natalie Schlicht
Bob Fritz	Mary Schreiber
Pat Gallery	Sam Selby
Chuck Gauger	John Sharpe
Bill Gruener	David Sheaff
Nicia Gruener	John Smith
Marnie Hackenberg	George Sprague
Tom Hallenbeck	Dean Swarthout
Dane Hartgrove	Jeff Tarbox
Ray Hender	Jay Trudeau
Michael Hetzel	Bruce Ward
Roger Hewson	Kelly Watt
Jean Hodgkins	Libby Wehrle-Anderson
Mel Hodgkins	James Wilkes
Connie Hooker	Nancy Wilkes
Amory Houghton	
Barbara Howard	
Norm Hurlburt	
Cy Kendrick	
Reta King	
Richard King	
Henry Korsiak	
Ann Lewis	
Susan Locsin	
Phil Mason	
Phyllis McQuaide	
Barbara Mangion	
Michael Mangion	

Undercurrents



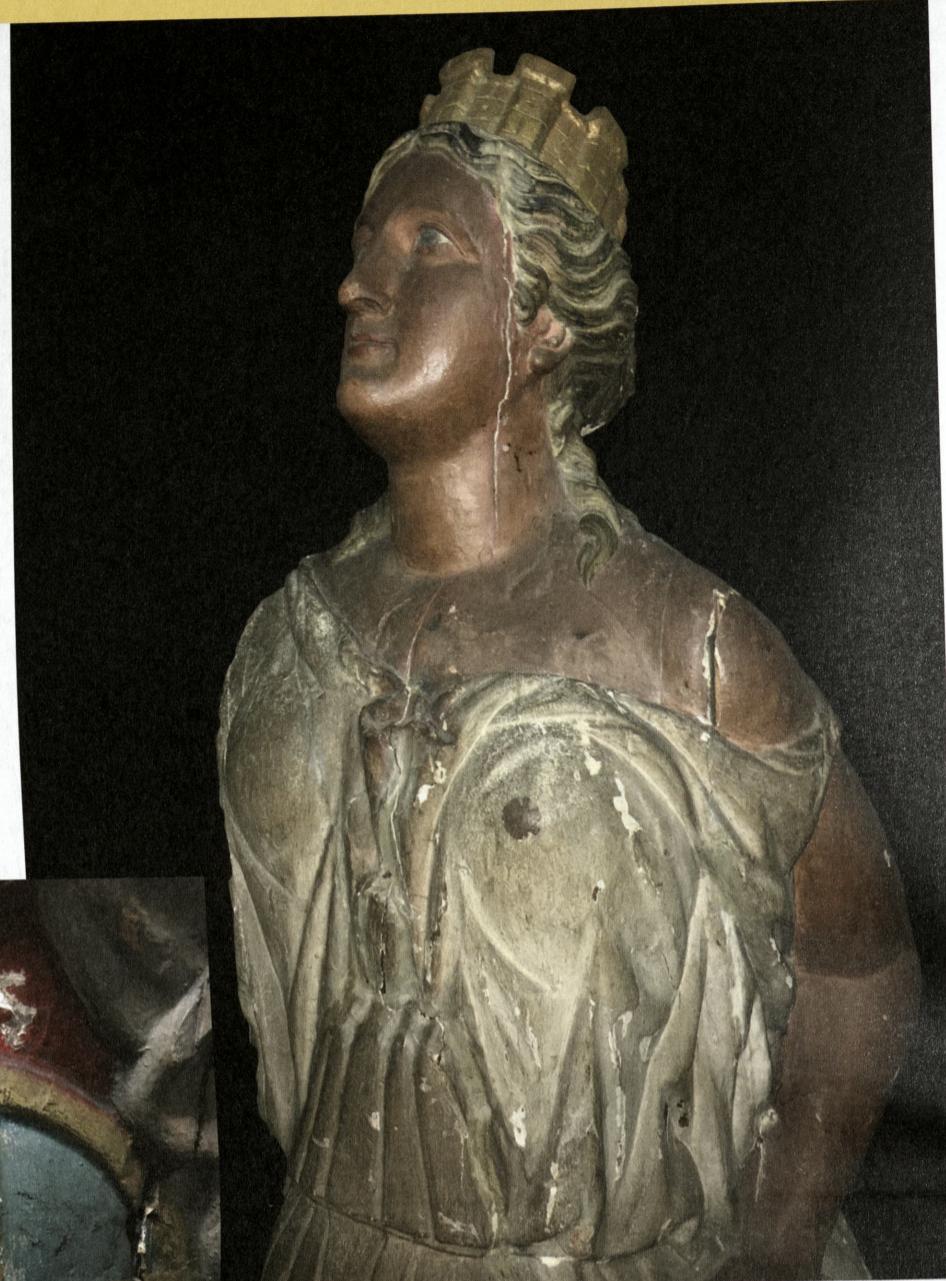
by Chris Timm,
Curator of Exhibits

Welcome to *Undercurrents*, a game of sorts where both writer and reader closely examine our artifacts to discover their subtle—and sometimes not so subtle—mysteries. For this installment, we are looking at a figurehead depicting a rather elegant lady bedecked in white robes and a gold crown. A plaque affixed to its base identifies the vessel as the *Empress of the Sea*, possibly the 1853 clipper ship built in East Boston by Donald McKay. Measuring 240 feet over all, *Empress of the Sea* ran the New York-San Francisco route the first few years of her life and was heralded by *The Boston Daily Atlas* as “the wonder and admiration of all who have inspected her.”

Take a good look at the figurehead because there is some peculiar headgear going on here.

Do you notice the odd crown, in the shape of city walls? It immediately caught my eye, because I have never seen an “empress” wearing such a crown. In classical and medieval art these wall-crowns are worn instead by tyches. Tyches are personifications of places—think of Uncle Sam or Lady Liberty for America. They often wear or hold objects that help identify their city or country. If we were to imagine a tyche for Bath, she would undoubtedly sport a half hull, a BIW welding mask, and (I would hope) a Maine Maritime Museum membership sticker.

So our “empress” is likely more than an empress—she is a personification of a place. But of where? Let's look more closely. Her right arm is unfortunately missing so we will find few clues there. In her left hand she holds a shield emblazoned with a version of the Union Jack of the United Kingdom. Interesting. Following this thread, if we were to crack open a nineteenth-century book of British poetry, we would find that “Empress of the Sea” appears frequently as a pseudonym for Britannia, the personification of the United Kingdom: “Thus saith the island-empress of the sea, Thus saith Britannia.” So our empress is far more than an empress; she is the embodiment of the virtues and ideals of the British Empire. The wall-crown, a fun and clever riff on classical imagery, indicates that those responsible for this ship-carving knew their art history.



Nice to meet you, Britannia.

So there is far more here than first meets the eye. But now I pose the puzzler for you: if indeed from the *Empress of the Sea* built by Donald McKay, why would a Bostonian put a Britannia on his ship? I have a few ideas, but I want to hear yours first. Please send them to ctimm@maritimememe.org.

Get Your Boat Raffle Tickets!

Newly restored in the Boatshop, this 12' Whitehall-style pulling (rowing) boat would make a great addition to any waterfront estate, or lakefront cabin. Originally built in 1994, and refurbished in 2016 the boat is planked in cypress, framed in oak, and trimmed in teak and mahogany. The winner will be drawn October 10, 2017. Tickets for the boat are \$5 each or five chances for \$20 and are available at the museum or online at: www.mainemaritimemuseum.org/shop.



Join or Renew Your Membership!

You may join online or complete and mail this form.

Please indicate Membership level:

Individual \$55 Family \$85 Sustaining \$150
 Patron \$250 Shipwright \$500 Downeaster \$1,000

This is a gift membership.

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TEL _____

EMAIL _____

Please charge my membership on MASTERCARD VISA DISCOVER AMEX

CARD NUMBER _____

EXP. DATE _____

CARDHOLDER'S SIGNATURE _____

I have also enclosed \$_____ as a contribution to help support the museum.

Please make check payable to Maine Maritime Museum and return to:
243 Washington Street, Bath, ME 04530
Dues and other contributions are tax deductible as provided by law.